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The following programme was rendered: Piano, andante spinato, op. 22, polonaise brillante, Miss Ida Simmons; con-

tralto solo, "Fisher Boy, My Own," Miss Carrie M. Farwell; flute and piano, Valse de Concert, Emil Pollak and C. N. Pollak; baritone solo, "The Grave on the Heath," Max Descl; piano and violin, sonata in D minor, op. 21, Frank P. Fisk and John Brunckhorst.

Part second—Duo, voice and piano, "Le Papillon," Miss Mabel Haas and Frank P. Fisk; solo, Francis Walker; vocal duet, Miss Glenna C. Wright and Max Descl; cornet and piano, "Air Yarie," J. G. Pearson and Frank P. Fisk; song, "Israel," Francis Walker; trio, "Madre del Sommo Amore," Miss Mabel Haas, Francis Walker and W. P. Potter.

Alonzo E. Stoddard, the well known baritone, died at the Homeopathic Hospital, Boston. His last engagement was with the Emma Juch Opera Company.

100 SONGS for a 2 cent stamp HOME & YOUTH, CADIZ, O.

Louis Nathal, husband of the popular prima donna, Madame Natali, died in New York City, of "La Grippe." He was well known throughout the country, especially in St. Louis where he spent sometime in the management of opera and as a basso; he was highly regarded as a singer and actor. Nathal's real name was Louis de Plainville, being a native of the province of France. He first became known as the business manager of Madame Patti. Lately, he had given much attention to the writing of plays in which he proved most successful; among the best known are "Monbars," "A Prisoner for Life" and "Suspect." Madame Natali is at present in Paris, where she is soon to appear in grand opera and is destined to achieve ever greater successes than ever.

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sities of his fleecy charge, and, changing his tune, he gives his dogs the signal to drive his flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony, and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

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# MUSICAL REVIEW

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WITH the January number of the REVIEW we began the plan of presenting the most desirable grades of music, not omitting the very difficult, and taking care to contribute to the pleasure of our younger readers. How we have succeeded, many congratulatory letters tell. We would like to hear from all, for all are interested; let us know your pleasure or displeasure—your suggestions—for we will have the biggest subscription list of any paper in the country, no matter at what cost.

## EUGEN D'ALBERT'S OPINIONS.

The people of America are fond of music, or else the greatest musicians of Europe would not find here a welcome from a cultured and oftentimes an enthusiastic audience. It is this indication that induces me to predict a great musical future for this country.

I have been asked to say something about myself, my early training and the masters who taught me. It is a difficult and delicate undertaking and can easily lead me into an avenue of egotism that might have no turning. In a short paper like this I shall rather try to do justice to the great masters, dead and living, than attempt a panegyric upon my own success. Just twenty-five years ago I saw the light of the world in Germany. Whether my infantile cry was musical or whether my fingers essayed a tattoo on the cheeks of my nurse, I have never been interested enough to inquire. I come by my love for music naturally, my father being a composer of dance music. He lives in London, and is well known there to a musical public. When I was six years old I began to study music, not for the pleasure of being a great performer on the piano, but to know the value of harmony and the language by which I could put my thoughts into music. Composition was my sole ambition, and naturally having to use the piano, I discovered, as my friends and father did, that I could play. The result was I was placed respectively under Tausig and Liszt. My desire for composition never ceased, and while under these two great masters I was encouraged to compose as well as to teach the wonderful art in which they excelled.

When I was fifteen years old I made my first public appearance at Weimar with Liszt. I was highly gratified at my reception, and some of the critics said that a new Tausig had appeared. Be that as it may, I had more engagements from that eventful time than I could fill. From Weimar I went to Berlin. The rest is well known, for I have been before the public ever since.

Much has been said of Liszt and Tausig, and on one point all critics agree, viz.: that both were incomparably great and irreproachable in their special styles. I knew both men well and have heard them play alone when the flow of inspiration, so to speak, was on them. Liszt was greater than Tausig in his conception of a piece, but the latter was more wonderful, more accurate in technique. Liszt had poetical sentiment and colored his music with it. Tausig had sentiment, too, but not so marked. His technique was so faultless it seemed as if Nature had made him a gifted instrument, and no effort was required to produce such perfect harmony. Liszt captivated the feeling and wove into his playing a sentimental pathos that carried all before it.

Von Bulow is great and has taught the art of not only playing a piece correctly as to technique, but the true conception that should invariably accompany it. I consider Von Bulow a musician in its widest sense. Rubinstein plays a piece, no matter by whom composed, as if it belonged to, and was the production of, Rubinstein. Von Bulow, on the contrary, follows the composer, interprets him and no one else. I admit that it makes Rubinstein very original. Both of these great artists have been heard in America, and anything like an extended criticism of their methods, I think, would be superfluous. Liszt's last pupil, Bernhard Stavenhagen, is quite a success in Germany. Emile Sauer is also eminent. Both of them will yet come to America and delight the music-loving public. As to the artists in America I cannot say anything, because I have not had the pleasure of hearing any of them play yet.

Frequently since my arrival here I have been asked what course I would recommend young musicians to take to perfect themselves. As I have been here such a short time, of course I do not know what facilities the big cities afford in the way of conservatories and professors. With the knowledge I now possess I would advise a pupil to go to Germany and study under the great Professor Klindworth or any other well-known teacher. It is not the study of music alone that improves, but the atmosphere of musical culture that sur-

rounds a pupil. Berlin is undoubtedly the musical centre of Germany, and there such great musicians as Johannes Brahms and Von Bulow can be heard for the small sum of fifteen or twenty cents. They appear and conduct in popular concerts frequently and charge nothing for their service. In such a way the musical spirit of the people is encouraged and the poorest have an opportunity to hear the best music. I have appeared at several popular concerts in Berlin as a volunteer, and I can assure my readers that I was as careful and painstaking as if I had been playing before royalty. The pupil should lose no opportunity to hear other great masters besides the one teaching him, and from each try to learn something that could well be emulated to advantage. Each teacher has some special greatness, some individuality, that distinguishes his style, and it is the blending the talent or genius of an artist pupil to utilize into one composite whole the beautiful and best from each of the masters.

There are a great many Americans in Berlin now, and I suppose many of them are studying music. I noticed that at least twenty per cent. of the auditors at the great concerts were Americans. I should have said that the greatest prerequisite to the study of music is natural gift. Poets are born, not trained, and so are musicians. It is a waste of time and money for a dull person, in no way fitted to become even a brilliant mediocre player, to go to Europe. The question of practicing has often been discussed. I practice two hours a day, and I think it quite sufficient. Long and tedious hours at the piano are not necessary if a person is talented. Of course, four or even five hours are not enough for one who is not clever. Constant practice and perseverance can, no doubt work wonders in even very fat-witted, musically speaking, persons.

Perhaps this short article would be incomplete unless I mentioned the meteors of the musical firmament, the infantile musical prodigies. Some of my friends have shrugged their shoulders and intimated that early precocity meant early decay. I do not think so. Young Hofmann, who visited America, is a wonderful performer, indeed, a genius. He visited me at my home in Eisenach, Germany, for the purpose of studying under me. He took only one lesson and then went back to England, I believe. If the boy continues to study under good teachers, I see no reason why he will not improve and be a prodigy still when he is old enough to vote. These musical prodigies, however, who are born with their fingers on the piano, as a rule, never shine as great composers. Somehow it seems to be a great and invariable rule in nature that one man cannot excel in everything, even in the musical line. Otto Hegner now touring in this country under Messrs. Abbey, Schoeffel and Grau, I have never heard.

All Germans musically inclined have more or less to say about Wagner. In the niche of fame and posterity he will be placed with Beethoven, Mozart and the great composers. I never missed a Bayreuth festival, and Wagner's greatness as a composer is a fact that becomes more apparent as time passes. In America I see that he is appreciated, and that brings me to the familiar question, How do I like America and the audience? For such a young country I cannot praise its musical culture too much. The advance has been rapid and certainly foreshadows a musical future for this great Republic. In Boston, the Athens of America, I was somewhat surprised, and at the same time delighted, with the warmth of my reception by the audience. The people were enthusiastic and artistically appreciative. In New York the matinee audiences before which I have played are not so demonstrative. Naturally, I expected in Boston a more or less counterpart of the New York audiences. When an audience is cold I do not feel the same spirit and encouragement that I do when my efforts bring forth cordial responses. I suppose this is a touch of human nature from which no artist before a public can truly say that he is exempt. It is the pardonable vanity of effort and if felt alike by greatness and mediocrity.

During the years I was under the great masters, and since, I have devoted much time to composition. Whether I have succeeded I must leave that to my fellow-countrymen in Germany to decide. Some twenty popular songs, several symphonies and two concertos I have composed and given to a German public. My songs are not like some of Mendelssohn's without words. "The Girl and Butterfly" is one of my latest songs, and is popular in Germany. Some inquisitive Socrates might ask me how to compose and the proper method to go about it to insure success. It is like asking how to write poetry as well as Goethe or Shakespeare. The answer is, first have the head and then do it. To be great as a musician, no matter how talented, we must study and work. Success is labor directed properly. At the age of seven I had a knack at composing, and would essay compositions very ambitious for my years. As I have none of my earlier and unpublished music here I composed, before I began this article and especially for it, a gavotte in allegro time, which I herewith give, with my signature attached.—*Am. Musician.*

## DR. HANS VON BUELOW.

Dr. Hans Von Buelow, the grand interpreter of Beethoven, and the greatest pianist and teacher of the age, will favor St. Louis with a magnificent programme, to be given at the Exposition Music Hall on the evening of April 23d. This will be the treat of the season, and will set all our music-lovers and students agog. The celebrated doctor created a regular *furor* in the East last year, when the immense amount offered (2,000 American dollars per night) tempted him to cross the seas and feast the ears of his hearers with a limited number of performances; and St. Louis will not be slow to take advantage of this rare treat. Make a note of the date—April 23d.

Tell your friends to subscribe to the REVIEW and that twelve numbers contain 325 Pieces.

## MUSICAL UNION.

The second concert of the St. Louis Musical Union, assisted by Mrs. Fannie Bloomfield-Zeisler and Mrs. O. H. Bollman, was given on the 21st ult. at Exposition Hall. The following programme was presented:

1. Overture, "Merry Wives of Windsor," Nicolai—Orchestra.
2. Vocal solo, Grand Aria from "Huguenots," Meyerbeer: "Liete Signori" (by request)—Mrs. O. H. Bollman.
3. Piano Solo: (a) Caprice on a theme from Gluck's "Alceste," Saint-Saens; (b) Ballade in G Minor, Chopin—Mrs. Fannie Bloomfield-Zeisler.
4. Symphony, No. 3 in A Minor (Scotch), Mendelssohn: First, Introduction, Allegro Agitato; Second, Scherzo—Assai Vivace; Third, Adagio, Cantabile; Fourth, Allegro Guerriero, Finale Maestro—Orchestra.
5. Vocal Solo: (a) Love's Provoking, Lohr; (b) Thou Fairest Vision, Lassen—Mrs. O. H. Bollman.
6. Piano Solo: (a) Gondoliera, Moszkowski; (b) Paraphrase on "Wedding March" and "Dance of the Elves," from Mendelssohn's "Midsummer Night's Dream," Liszt—Mrs. Fannie Bloomfield-Zeisler.
7. (a) "In the Mill," Gillet; (b) "L'Ingenue" Gavotte (by request), Arditi, for strings only—Orchestra.

Mrs. Fannie Bloomfield-Zeisler's second appearance in St. Louis was a triumphant success; nothing too eulogistic could be said of her magnificent performances. She is an artist of the highest rank. To eulogize her masterly playing, her delicacy of touch, her astonishing power and endurance, her faultless technique, etc., would be painting the lilies. It is, to make a long story short, piano playing as it should be. We hope to hear her soon again, and congratulate Chicago upon possessing such an artist, of whom she may well be proud.

Mrs. O. H. Bollman's selections were very fine, and her rendition of them could not be improved upon. The orchestra work throughout was first-class. We congratulate Mr. Waldauer upon this marked success. The management has put an end to indiscriminate encores which entailed a too prolonged programme; only one encore, if desired, is allowed each soloist. The orchestral pieces can not be encored. The fine Steinway piano used attracted everyone. Its beautiful tone was a constant pleasure. The third concert occurs on the 25th inst.

## THE MENDELSSOHN QUINTETTE CLUB.

The Mendelssohn Quintette Club, composed of Mr. Geo. Heerich, 1st violin, Mr. Valentine Schopp, 2d violin, Mr. Louis Mayer, viola, Mr. P. G. Anton, Jr., cello, and Mr. Victor Ehling, pianist, assisted by Mr. W. M. Porteous, gave its second concert of the series at Memorial Hall on the 14th ult. The following programme was presented:

- I. Quartette (Op. 125, No. 1)..... Schubert.  
(a) Allegro. (b) Scherzo.  
(c) Adagio. (d) Allegro.
- II. Sehnsucht..... Rubinstein.  
Mr. W. M. Porteous.
- III. Cello Solo—Souvenir de St. Petersburg..... Servais.  
Mr. P. G. Anton, Jr.
- IV. Quartett—Gavotte..... Bazzini.  
{ Recit Ch'ai mai Veggio ..... Ernandi  
{ Aria. Infelice ..... Verdi  
{ Cabaletta. In finche un brando Vindice }  
Mr. W. M. Porteous.
- VI. Piano Quintette—Op. 45..... Lachner.  
(a) Allegro. (b) Adagio.  
(c) Menuetto. (d) Allegro.

Special credit is due the solo work of Mr. P. G. Anton, Jr., and Mr. W. M. Porteous. Mr. Victor Ehling was at his best. His piano performance in the quartette was above criticism.

The Carl Faeltgen Piano Recitals, given January 22d and 23d, offered amongst other selections the following from Kunkel's Royal Edition: Ernst Kroeger—Dance of the Elves, B minor; Berceuse, E flat major Rubinstein—Nocturne Fantastique, F sharp major (Kammerol Ostrow, No. 22) Chopin—Etude, A flat major, Op. 25, No. 1; Etude, C sharp minor, Op. 10, No. 4; Prelude, D flat major, Op. 28, No. 15. Chopin—Ballade, G minor, Op. 22. He was especially happy in the rendition of Kroeger's Dance of the Elves (Elfenreigen) and Berceuse. These he rendered with truly artistic fervor. The magnificent Knabe Concert Grand, used on the occasion, was a most noble instrument, and did not a little toward making the recitals a success.

## CITY NOTES.

Otto Bollman visited New York.

Henry Allman is now with St. George's Church.

C. I. Wynne, the popular music-dealer, of 912 Olive Street was waylaid by "The Grippe," but is able to be about.

A. D. Weld has been engaged for his third year as solo barytone of the Church of the Messiah.

Miss Jesse Foster, assisted by Miss Allen, pianist, and Mr. A. D. Weld, barytone, will give a concert at Jacksonville.

Miss Clara Stubblefield gave an interesting pupils' musicale, at her residence, 2711 Lucas Ave., on the 29th ult.

Louis Mayer, the well-known violoncellist, has been elected Conductor of the Beethoven Association.

W. D. Armstrong, the author of the two splendid songs in the January REVIEW, is a native of Alton, Ills., and a very ambitious and promising young man.

The K. J. B. Ladies' Quartette is booked for the Kroeger Concert on the 4th inst., and for the German Branch of the Y. M. C. A., which gives a concert on the 13th inst.

The Faculty of the Western Conservatory of Music, under the direction of Roscoe Warren Lucy, will give a musical soiree at the residence of Mrs. F. Walton, of North St. Louis.



## CITY NOTES.

Otto Hein, the tenor, entertained the distinguished traveler, "La Grippe," at his home, 1329 South Thirteenth Street. "La Grippe" had a royal time of it, but was obliged to go, or he would have been killed with kindness. Mr. Hein is about again, as affable as ever, and with not a whit less of his fine voice, ready to receive any further favors from Monsieur La Grippe.

Fred. Victor Hoffman, the violinist and brother of the popular author, August William Hoffman, has returned to St. Louis and resumed his classes at 2653 Olive Street. Ovid Musin, the celebrated violinist, in a recent communication, praised Mr. Hoffman in the highest terms as teacher and violinist, and predicted a brilliant future for the young artist.

Madame Petipas, the celebrated vocal teacher, has returned to Paris. Her coming to St. Louis was due solely to the presence here of her favorite pupil, Mrs. Louie A. Peebles, whom she rightly supposed would have established a reputation for her. Her success here was very good, and she has built up our best singers. Madame Petipas was a magnificent vocalizer, a fine accompanist, and could transpose easily at sight. In Mrs. Louie A. Peebles she has left a true exponent of her excellent method, which needs no other justification than Mrs. Peebles' unqualified success during her artistic career.

Quail on toast, at Milford's.

Edward Nennstiel, the piano-organ dealer, retired from business the first of the year. His successor is Mr. A. E. Whitaker, who had been in Mr. Nennstiel's employ for the past thirteen years.

The Musicians' Mutual Benefit Association presented President Owen Miller, in recognition of his services, with a handsome gold hunting-case, E. Jaccard, non-magnetic, full-jeweled-movement watch, engraved: "Presented to Owen Miller by the M. M. B. A., January 10, 1890." Attached to it was a heavy gold chain, with a horseshoe locket set in diamonds. The presentation speech and response were enthusiastically received by those present.

Dvorak's "Stabat Mater" was given at the Church of the Messiah on the 19th ult. It was repeated in response to numerous requests from music-lovers, who recognize in it a masterpiece of modern musical composition. Outside of St. Louis it has been given only a few times in this country, but will be the chief choral work of the next musical festival at Cincinnati.

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# ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love song upon his oboe.  
*Moderato.* ♩ - 144.

Charles Kunkel. Op. 105.

*pp* *una corda. (soft Pedal.)*

*Ped.* 3 *Ped.* 2 *Ped.* 2 *Ped.* 2 *Ped.* 2 *Ped.* 3

*Ped.* 5 2 1 2 5 *Ped.* 3 *Ped.* 2 *Ped.* 1 2 \* *Ped. Ped. Ped.* 4 *Ped.* 3

*Ped.* 2

The thunder of a distant storm mingles with the pastoral melody.

*pp* *Ped.* 4 3 2 1 *mf* \* *Ped.* 2 *Ped.*

*Ped.* 2 *Ped.* 3 *Ped.* 5 2 *Ped.* 1 2 5 *p* *tre corde (without soft Pedal.)*  
The thunder becomes more distinct.

*Ped.* 1 3 2 1 *f* \*

*Ped.* 1 2 \* *Ped.* *Ped.* *Ped.* 4 *Ped.* 3 *Ped.* 2

*mf*

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**The shepherd gives a signal.**

The shepherd gives his

una corda.

tre corde.

echo.

una

to his dogs to bring the flock under shelter.

to his dogs to bring the flock under shelter.

*corda.* *tre corde.* *echo. una corda. tre corde.*

**The rain begins to fall.**



8

First system of music. Treble clef has a melodic line with fingerings 5, 4, 2, 1, 4, 2, 5, 3, 2, 1, 4, 2, 5, 3, 2, 1. Bass clef has chords with fingerings 4, 2, 1, 4, 2, 5, 2, 1, 4. Pedal points are marked with 'Ped.' and 'f'. Dynamic markings include *tre corde.* and *una corda.*

8

Second system of music. Treble clef continues the melodic line with fingerings 5, 3, 5, 3, 5, 3, 5, 4, 2, 5, 4, 2, 5, 3, 2, 1. Bass clef has chords with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. Pedal points are marked with 'Ped.'. Dynamic marking includes *tre corde.*

The wind hisses among the mountain pines.

8

Third system of music. Treble clef continues the melodic line with fingerings 5, 3, 5, 3, 5, 3, 5, 4, 2, 5, 4, 2, 5, 3, 2, 1. Bass clef has chords with fingerings 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4. Pedal points are marked with 'Ped.'. Dynamic markings include *una corda.*, *f tre corde.*, and *dim.*

The storm comes on in full power.

8

Fourth system of music. Treble clef continues the melodic line with fingerings 5, 3, 5, 3, 5, 3, 5, 4, 2, 5, 4, 2, 5, 3, 2, 1. Bass clef has chords with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. Pedal points are marked with 'Ped.'. Dynamic marking includes *dim.*

Fifth system of music. Treble clef continues the melodic line with fingerings 5, 3, 5, 3, 5, 3, 5, 4, 2, 5, 4, 2, 5, 3, 2, 1. Bass clef has chords with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. Pedal points are marked with 'Ped.'. Dynamic markings include *f* and *p*.



**Thunderbolt.**

*ff* *p* *Ped.* *Ped.* \*

*f* *p* *f* *p* *Ped.* *Ped.* \*

The storm King's lightning eyes flash and

*sfz* *ff sempre marcato.* *Ped.* \*

the thunders of his voice roll and reverberate.

*ff* *Ped.*

**Thunderbolts.**

*ff* *sfz* *sfz* *sfz* *Ped.* *Ped.* *Ped.* *Ped.*

*sfz* *ff* *ff* *sfz* *sfz* *Ped.* *Ped.* *Ped.* *Ped.*



The storm gradually passes away.

*ff dim.*

*f dim.*

*pp*

*Con anima*

*pp*

*f*

*pp*

*echo.*

*Ped. tre corde.*

*Ped. una corda.*

*Ped. una corda.*



branches the shepherd again calls his dogs and takes his sheep to pasture.

*f* *tre corde.* *echo.* *una corda.* *f* *tre corde.* *echo.* *una corda.* *pp*

*Ped.* *Ped.* *Ped.* *Ped.*

## FINALE I.

Tempo I ♩ 144.

The shepherd resumes his love song, while

*f* *tre corde.* *echo.* *una corda.* *f* *tre corde.* *echo.* *una corda.* *mp* *tre corde.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

the thunder gradually dies away in the distance.

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

A choice of two finales is given. Number two is for the more advanced performer.







**For very advanced performers.**

**Birds singing.**

[illegible]







# MENUET.

J. J. Paderewski Op. 14.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ - 138.

The musical score is written for piano in 3/4 time, key of D major. It consists of 138 measures. The tempo is marked 'Allegretto' with a quarter note equal to 138 beats. The score is divided into four systems. The first system (measures 1-8) begins with a mezzo-piano (*mp*) dynamic. The second system (measures 9-16) continues the melody. The third system (measures 17-24) includes a first ending (marked '1.') and a second ending (marked '2.'). The fourth system (measures 25-32) concludes the piece with a forte (*f*) dynamic. The score includes numerous fingering numbers (1-5) and arrows indicating notes to be struck from the wrist. The key signature has two sharps (F# and C#).



First system of musical notation, measures 1-8. The music is in treble and bass staves. It features a series of eighth-note patterns in the treble staff, often beamed together in groups of four. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. Fingering numbers (1-5) are indicated above many notes.

Second system of musical notation, measures 9-16. The treble staff continues with eighth-note patterns, including some triplets. The bass staff has more complex accompaniment with dotted rhythms and eighth-note figures. A 'FINE.' marking is present below the staff at the end of measure 16.

FINE.

Third system of musical notation, measures 17-24. This system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The music continues with similar eighth-note patterns in the treble and accompaniment in the bass.

Fourth system of musical notation, measures 25-32. Measures 25-28 continue the previous patterns. Measures 29-32 are marked '2nd time' and show a change in the treble staff melody, with more complex rhythmic groupings. The bass staff accompaniment remains consistent.

Fifth system of musical notation, measures 33-40. The treble staff features more intricate eighth-note patterns, including some with accidentals (sharps and flats). The bass staff continues with its accompaniment.

Sixth system of musical notation, measures 41-48. The final system on the page, concluding with a double bar line. It contains further eighth-note patterns in the treble and accompaniment in the bass.

Repeat from the beginning to Fine.



# BABBLING.

## BABILLAGE.

Ernest Gillet.

Notes marked with an arrow must be struck from the wrist.

Allegretto moderato.  $\text{♩} = 88$ .

The musical score is written for piano and left hand. It begins with a treble clef and a bass clef. The key signature is one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegretto moderato' with a quarter note equal to 88 beats per minute. The score is divided into six systems. The first system starts with a mezzo-forte (mf) dynamic. The second system has a piano (p) dynamic. The third system has a piano (p) dynamic. The fourth system has a piano (p) dynamic. The fifth system has a piano (p) dynamic. The sixth system has a piano (p) dynamic. The score includes various musical notations such as notes, rests, slurs, and articulation marks. Fingerings are indicated by numbers 1-5. Some notes have arrows pointing to them, indicating they should be struck from the wrist. The piece concludes with a double bar line and a repeat sign.







# JOYFUL PROMENADE.

(FRÖHLICHER SPAZIERGANG.)

C. Böhm.

Poco Allegro. ♩ = 120.

*schierzando*

*a tempo.*

*rit.*

*cres.*

*leggiere.*

*fz.*

*cres.*

*Ped.* \*



Handwritten musical score, first system. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. A crescendo marking (*cres.*) is visible above the treble staff.

Handwritten musical score, second system. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present.

Handwritten musical score, third system. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present.

Handwritten musical score, fourth system. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. A tempo marking (*a tempo.*) is visible above the treble staff. A dynamic marking (*rit.*) is visible above the bass staff. An *ossia.* section is indicated below the main staff.

Handwritten musical score, fifth system. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. A crescendo marking (*cres.*) is visible above the bass staff.



*Giocoso.*

First system of musical notation. Treble and bass staves. Dynamics: *p dolce* and *f*. Pedal markings: *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *p* and *f*. Pedal markings: *Ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: *Ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* with asterisks.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: *Ped.* with asterisks.



First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Fingerings (1-5) are indicated above the notes.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *cres.* and *f*. Fingerings (1-5) are indicated above the notes.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *p* and *rit.*. An *Ossia.* section is indicated with a bracketed alternative melody. Fingerings (1-5) are indicated above the notes.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *a tempo.* and *cres.*. Fingerings (1-5) are indicated above the notes.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *ff*. Fingerings (1-5) are indicated above the notes.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *ff* and *mf*. Fingerings (1-5) are indicated above the notes.



# SHOWER OF ROSES.

LA PLUIE DE ROSES.

IMPROMPTU.

C. Kolling Op. 158.

Notes marked with an arrow must be struck from the wrist.

Allegretto vivo. ♩. 72.

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 3/8. The tempo is marked 'Allegretto vivo' with a quarter note equal to 72 beats per minute. The score includes various musical notations such as slurs, fingerings (1-5), and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. Arrows point to specific notes that must be struck from the wrist. The score includes markings for 'simili.', 'cres.', and 'mf'.



2nd time.

First system of a piano piece. It consists of a grand staff with treble and bass clefs. The right hand has a melodic line with various fingerings (1-5) and slurs. The left hand has a rhythmic accompaniment with chords and single notes. Pedal markings (Ped.) are present under the bass line. The system ends with a double bar line and the text "2nd time." below the first measure.

Second system of the piano piece. It continues the melodic and harmonic material. The right hand features more complex fingerings and slurs. The left hand maintains the accompaniment. Pedal markings are used throughout. The system concludes with a double bar line.

Third system of the piano piece. It begins with a double bar line and a first ending bracket labeled "1.". The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Pedal markings are present. The system ends with a double bar line.

Fourth system of the piano piece. It starts with a double bar line and a first ending bracket labeled "1.". The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Pedal markings are present. The system ends with a double bar line.

Fifth system of the piano piece. It begins with a double bar line and a first ending bracket labeled "1.". The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Pedal markings are present. The system ends with a double bar line.

Sixth system of the piano piece. It begins with a double bar line and a first ending bracket labeled "1.". The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords. Pedal markings are present. The system ends with a double bar line.



First system of musical notation. Treble and bass staves. Fingerings: 5 4 2 2, 5 4 2 2, 5 4 2 2, 5 4 2 2, 4 3 2 2, 5 3 2 2, 5 4 3 2. Pedal markings: Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Second system of musical notation. Treble and bass staves. Fingerings: 5 4 2 2, 5 4 2 2, 5 4 2 2, 5 4 2 2, 5 2 3 2, 4 2 3 2. Pedal markings: Ped. Ped. \* Ped. \* Ped. \* Ped. \*

Third system of musical notation. Treble and bass staves. Fingerings: 5 3 2 2, 5 4 2 2, 3 4 5, 1 2 3 1 3, 3 4 3 2, 3 4. Pedal markings: Ped. \* Ped. \* mf

Fourth system of musical notation. Treble and bass staves. Fingerings: 3 4, 2 3, 3 4, 2 3, 1 2 3 4 1, 2 3 4, 1 2 3 4. Pedal markings: Ped.

Fifth system of musical notation. Treble and bass staves. Fingerings: 2 3 4 1, 3, 1 2 3, 5 4, 1 2 3, 1 2 3, 1 2 3. Pedal markings: Ped. \* Ped. \* Ped. \*

Sixth system of musical notation. Treble and bass staves. Fingerings: 4, 5 4, 5 4, 5 4, 5 4, 5 4, 5 4, 5 4. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



First system of musical notation. Treble and bass staves. Includes markings: *cres.*, *Ped.*, and asterisks.

Second system of musical notation. Treble and bass staves. Includes markings: *Ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Includes markings: *cres.*, *Ped.*, and asterisks.

Fourth system of musical notation. Treble and bass staves. Includes markings: *Ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Includes markings: *dim.*, *Ped.*, and asterisks.

Sixth system of musical notation. Treble and bass staves. Includes markings: *Ped.* and asterisks.



# ON THE LAKE.

Op. 20. No 8.

To Miss May Cargill.

E. R. Kroeger.

*Allegretto. ♩ = 80.* *cantabile.*

*p* *mp*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*mf* *dimin.* *mf*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*a tempo.* *rit.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff includes fingerings (e.g., 5, 4, 3, 2, 1) and articulation marks. The bass staff provides a harmonic accompaniment with fingerings (e.g., 4, 5, 3, 2, 1) and includes the instruction "Ped." (Pedal) at the end of several measures. A dynamic marking "p" (piano) is present in the first measure of the treble staff.

*Con espressione.*

The musical score is written for piano on a grand staff (treble and bass clefs). It features a series of chords and melodic lines. The first measure shows a treble clef with a 4th and 15th, and a bass clef with a 2nd and 1st. The second measure shows a treble clef with a 4th and 15th, and a bass clef with a 2nd, 1st, 3rd, and 1st. The third measure shows a treble clef with a 4th and 15th, and a bass clef with a 2nd, 1st, 3rd, 2nd, and 1st. The fourth measure shows a treble clef with a 2nd and 5th, and a bass clef with a 2nd and 1st. The fifth measure shows a treble clef with a 4th, 2nd, 1st, and 3rd, and a bass clef with a 2nd and 1st. The score is marked with 'Ped.' (Pedal) and a flower symbol.

*dimin.*

*Ped. \* Ped.*

5 2 3 1 4 2 5 1 3 1 5 2 3 1 4 2

*cres.*

*dimin.*

*mf*

*Ped.* \*

*Ped.* \*

*Ped.* \*

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures, with some measures containing multiple notes and rests. The bass staff includes a "Ped." (pedal) marking and a "45" fingering. The treble staff includes a "5 3" fingering. The score is a single system, and the music is written in a standard musical notation style.

This musical score is for the 'The Swan' section of 'The Nutcracker', featuring a piano and a vocal soloist. The score is in 3/4 time and consists of 16 measures. The piano part is written in the left hand, and the vocal part is written in the right hand. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and fingerings. The vocal line begins with a melodic phrase in the first measure, followed by a series of notes and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score concludes with a final chord in the 16th measure.



3 15 4 15 2 5 4 3 4 5 4 5 4 5 4 5 3 2

First system of a piano piece. The right hand features a melodic line with various ornaments and fingerings (3, 15, 4, 15, 2, 5, 4, 3, 4, 5, 4, 5, 4, 5, 3, 2). The left hand provides a harmonic accompaniment. The system concludes with a *dimin.* marking and a series of pedal points indicated by 'Ped.' and asterisks.

*dimin.*  
Ped. \* Ped. \* Ped. \* Ped.

4 15 4 15 2 5 4 3 4 5 4 5 4 5 3 2

Second system of the piano piece. It continues the melodic and harmonic themes from the first system, ending with a *dimin.* marking and pedal points.

*dimin.*  
Ped. Ped.

4 15 2 2 1 2 5 1 2 1 5 4 3 4 2 1 2 3 4 5 4 3 2 1

*Tempo primo.*

Third system of the piano piece. It begins with a *rit.* (ritardando) marking, followed by a change to *Tempo primo.* The system includes complex fingerings and concludes with several pedal points.

*rit.*  
Ped. \* Ped. Ped. Ped. Ped.

4 15 2 2 1 2 5 1 2 1 5 4 3 4 2 1 2 3 4 5 4 3 2 1

Fourth system of the piano piece. This system is characterized by dense, rapid chordal textures in both hands, with numerous fingerings and a series of continuous pedal points.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4 15 2 2 1 2 5 1 2 1 5 4 3 4 2 1 2 3 4 5 4 3 2 1

Fifth system of the piano piece. It continues the dense chordal texture with various fingerings and pedal points.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4 15 2 2 1 2 5 1 2 1 5 4 3 4 2 1 2 3 4 5 4 3 2 1

Sixth system of the piano piece. The system features a variety of chordal textures and concludes with a final *p* (piano) dynamic marking and a series of pedal points.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.



# FLY, BIRDLING FLY.

(FLIEGE, VÖGLEIN FLIEGE.)

DUET or SOLO

When sung as a Solo sing small notes.

Franz Abt.

Allegretto. ♩. 72.

*mf*

1. Fly ..... a - way, bird - ling, why dost thou stay!  
 2. O'er ..... the waves fly - ing, speed thou thy flight,  
 3. Sad - ly I'm sigh - ing, could I with thee  
 1. Flie - ge du Vög - lein, zie - he nur - hin!  
 2. Fern ..... ü - ber Wo - gen, wie du ge - ahnt,  
 3. Ach ..... wie so ger - ne, Vög - lein mit dir.

*mf*

1. Strong are thy pin - ions, fly ..... far a - way; Fly ..... a - way, bird - ling, why ..... dost thou  
 2. For there are ly - ing shores ..... far more bright; O'er ..... the waves fly - ing, speed ..... thou thy  
 3. Go swift - ly fly - ing o - ver the sea, Sad - ly I'm sigh - ing, could ..... I with  
 1. Hast du doch Schwingen, darfst ..... du doch ziehn! Flie - ge du Vög - lein, zie - he nur  
 2. Bald ist er - flo - gen schö - ne - rer Strand. Fern ü - ber Wo - gen, wie ..... du ge -  
 3. Weit in die Fer - ne zög ..... ich von hier! Ach wie so ger - ne, Vög - lein, mit

*pp*

*pp*

Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped. Ped. Ped. \*



Omit small notes when  
sung as a duet.

1. stay, Strong are thy pin - ions, fly far a - way. Ro - ses are  
2. flight, Far off are ly - ing shores far more bright. Soft winds are  
3. thee Go swift - ly fly - ing o - ver the sea. Fly a - way  
1. hin! Hast du doch Schwingen darfst du doch ziehn. Ro - sen die  
2. ahnt, Bald ist er - flo - gen schö - ner - er Strand. Per - len be -  
3. dir Weit in die Fer - ne zög ich von hier. Flie - ge du

Ro - ses are  
Soft winds are  
Fly a - way  
Ro - sen die  
Per - len be -  
Flie - ge du

Ped. Ped. \* Ped. Ped. Ped. Ped.

*leggiero.*

1. blooming, Ro - ses are bloom - ing Here now no more, Seek them perfuming some fairer  
2. lav - ing, Soft winds are lav - ing, Sweet songs a - rise, Or - angetrees waving 'neath those fair  
3. bird - ling Fly a - way bird - ling, Fly far a - way, Strong are thy pinions why dost thou  
1. sü - ssen, Ro - sen, die sü - ssen, blühn ja nicht mehr; Neu - e zu grüssen stieg ü - bers  
2. thau - et, Per - len be - thau - et, lie - der - be - grüsst, Him - mel um blau - et, wel - len - ge -  
3. vög - lein, Flie - ge du Vög - lein, zie - he nur hin, Hast du doch Schwingen darfst du doch

1. bloom - ing here now no more, Seek them perfum - ing, some fair - er shore,  
2. lav - ing, sweet songs a - rise, Or - angetrees wav - ing, 'neath those fair skies,  
3. bird - ling fly far a - way, Strong are thy pin - ions, no lon - ger stay,  
1. sü - ssen, blühn ja nicht mehr; Neu - e zu grü - ssen, stieg ü - bers Meer,  
2. thau - et, lie - der - be - grüsst, Him - mel um blau - et, wel - len - ge - küsst,  
3. Vög - lein, zie - he nur hin, Hast du doch Schwin - gen, darfst du doch ziehn;

Ped. Ped. \* Ped. Ped. Ped. Ped. \*



3. Hast du doch Schwein - gen, ja Schwein - gen,  
 2. Him - mel - um - blau - et, um - blau - et,  
 1. Neu - e zu grü - ssen, zu grü - ssen,  
 3. Strong are thy pin - ions, thy pin - ions,  
 2. Green trees are wav - ing, are wav - ing,  
 1. Seek them per - fum - ing, per - fum - ing,

1. shore, some fair - er shore, some fairer shore, some fairer shore,  
2. skies, 'neath those fair skies, 'neath those fair skies, 'neath those fair skies,  
3. stay, no lon - ger stay, why dost thou stay, no lon - ger stay,  
1. Meer, flieg ü - bers Meer, flieg ü - bers Meer, flieg ü - bers Meer,  
2. küsst, wel - len - ge - küsst, wel - len - ge - küsst, wel - len - ge - küsst,  
3. ziehn; darfst du doch ziehn; darfst du doch ziehn; darfst du doch ziehn;

Seek them per - fum - ing, per - fum - ing,  
Green trees are wav - ing, are wav - ing,  
Strong are thy pin - ions, thy pin - ions,  
Neu - e zu grü - ssen, zu grü - ssen,  
Him - mel - um - blau - et, um - blau - et,  
Hast du doch Schwin - gen, ja Schwin - gen,

some fairer shore, Seek them per - fum - ing, per - fum - ing,  
'neath those fair skies, 'neath those fair skies, Green trees are wav - ing, are wav - ing,  
no longer stay, Strong are thy pin - ions, thy pin - ions,  
flieg ü bers Meer, Neu - e zu grü - ssen, zu grü - ssen,  
wel - len - geküsst, Himmel - um - blau - et, um - blau - et,  
darfst du doch ziehn; Hast du doch Schwin - gen, ja Schwin - gen,

Ped. Ped. Ped. Ped. Ped. Ped.

*poco rit.*

1. some..... fair - er shore,  
 2. 'neath..... those fair skies,  
 3. why..... dost thou stay,  
 1. flieg..... ü - bers Meer,  
 2. wel - - len - ge - küsst,  
 3. darfst du doch ziehn,

Seek them per - fum - - ing some fair - er shore.  
 Green trees are wav - - ing 'neath those fair skies.  
 Strong are thy pin - - ions, why dost thou stay.  
 Neu - e zu grü - - ssen flieg ü - bers Meer.  
 Him - mel - um - blau - - et, wel - len - ge - küsst.  
 Hast du doch Schwim - - gen, darfst du doch ziehn.

*poco rit.*

The musical score for "The Rose Tree" is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system contains the first three measures of the piece. The second system contains the next three measures, which end with a double bar line. Above the second system, there is a note: "Play small notes when sung as a solo." The piano part includes several measures with a "Ped." (pedal) marking. A small asterisk (\*) is placed below the fourth measure of the second system.

1. 2. 1. 5 4

*a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*



# UNLESS.

(NUR DANN.)

Words by Elizabeth Barrett Browning.

Luigi Caracciolo.

Andante. ♩ - 92.

*f*

*Ped.* *Ped.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* *Ped.*

2. Nur dann, wenn der wal - len de Strom der Zeit Sein  
1. Nur dann, wenn du, en - dend den Lie - bes - sang Fühlst,

1. Un - less you can think when the song is done No  
2. Un - less you can muse in a crowd all day On the

\* *Ped.* \*

2. Bild - niss nicht kann verwischen; Dein Her - ze selbst blie - be ihm  
1. ihn könn kei - ner um - fas - sen; Du glaubst, wenn des Lie - ben - den

1. oth - er is soft in the rhythm Un - less you can feel when  
2. ab - sent face that fix'd you Un - less you can love as the

2. treu geweiht, Wenn Him - mel läg, da - zwi - schen; Nur  
1. Schritt verklang, Das Al - les dich ver - las - sen; Nur

1. left by one That all men else go with him Un -  
2. An - gels may With the breadth of Heav'n be - twixt you Un -



2. dann, wenn für Zweifel du kei - nen Raum, Bei fei - ler Ver - läum - der  
1. dann wenn die Schö - ne dein ihm ge - fällt, Die Kun - de dir fest ver -

1. less you can know when un - prais'd by his breath That your beauty it - self wants  
2. less you can dream that his faith is fast Thro' be - hov - ing and un - be -

2. Hie - be;  
1. blie - be;  
Der Tod dir ein Freund, wenn es nur ein Traum, Sonst  
Wenn Le - ben und Tod dich bei ihm be - hält: O

1. prov - ing, Un - less you can swear for Life, for Death" Oh!  
2. hov - ing Un - less you can die when the dream is past Oh!

2. nimmer nenn' es Lie -  
1. dann nur nenn' es Lie - be. || 2. be. O nimmer, nimmer,

1. fear to call it lov - ing. ing! Oh, nev - er, nev - er  
2. nev - er call it lov - ing! Oh, nev - er, nev - er

or thus. nim - mer, nimmer nenn' es Lie - be  
call it, nev - er call it lov - ing!  
2. nim - mer, nimmer nenn' es Lie - be

2. call it, nev - er call it lov - ing!



# HARMONIE.

## FEST POLONAISE.

A. I. Epstein. Op. 25.

Marziale ♩ - 100.

Secondo.

The musical score is written for piano and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Marziale' with a quarter note equal to 100 beats per minute. The piece is in the second movement ('Secondo'). The score is divided into four systems. The first system starts with a forte (f) dynamic and a piano (p) dynamic. The second system includes a crescendo (cres.) and a forte (f) dynamic. The third system includes a piano (p) dynamic and a forte (f) dynamic. The fourth system includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. The score includes various musical notations such as notes, rests, and ornaments. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5. The score is copyrighted by Kunkel Bros. 1890.



# HARMONIE.

## FEST POLONAISE.

A. I. Epstein. Op. 25.

Marziale ♩ - 100.

Primo.

The musical score is written for piano and features a variety of musical elements. It begins with a treble staff and a piano staff. The tempo is marked 'Marziale' with a quarter note equal to 100 beats per minute. The key signature consists of two sharps (F# and C#). The score is divided into four systems. The first system includes a forte (f) dynamic and a piano (p) dynamic. The second system includes a forte (f) dynamic. The third system includes a crescendo (cres.) marking. The fourth system includes a piano (p) dynamic and a fortissimo (ff) dynamic. The score is marked with 'Ped.' and asterisks, indicating pedal points. The piece concludes with a double bar line and a final flourish.



Secondo.

First system of musical notation. The right hand features a dense, rapid sixteenth-note arpeggiated texture. The left hand provides a simple harmonic accompaniment. The system concludes with a *cres-*cendo marking and a long pedal point in the left hand.

Second system of musical notation. The right hand continues with arpeggiated figures, while the left hand has a more active role. A *do* marking is present. The system ends with a *cantabile.* instruction and a melodic line in the right hand.

Third system of musical notation. The right hand features complex arpeggiated patterns. The left hand has a steady accompaniment. The system concludes with a *Ped.* marking and an asterisk.

Fourth system of musical notation. The right hand continues with arpeggiated textures. The left hand has a simple accompaniment. The system concludes with a *Ped.* marking and an asterisk.

Fifth system of musical notation. The right hand features arpeggiated textures. The left hand has a simple accompaniment. The system concludes with a *Ped.* marking and an asterisk.

Sixth system of musical notation. The right hand features arpeggiated textures. The left hand has a simple accompaniment. The system concludes with a *cres.* marking and a series of *f* (forte) and *ff* (fortissimo) markings.



*Cantabile.*

*Primo.*

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *cres.* (crescendo), *mp* (mezzo-piano), *f* (forte), and *cantabile.* Pedal markings are present throughout, often accompanied by an asterisk (\*). Some systems include repeat signs or first/second endings. The notation includes a variety of note values, rests, and slurs. The key signature is one sharp (F#).

System 1: *p*, *cres.*, *Ped.*

System 2: *p*, *cantabile.*, *Ped.*

System 3: *p*, *Ped.*

System 4: *f*, *mp*, *Ped.*

System 5: *Ped.*

System 6: *f*, *Ped.*



[illegible]



Primo.

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of seven systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and dynamic markings. The piece begins with a 'Primo.' marking. The first system includes a 'Ped.' marking and a 'p' (piano) dynamic. The second system features a 'f' (forte) dynamic and a 'Ped.' marking. The third system includes a 'cres.' (crescendo) marking, a 'f' dynamic, and a 'dolce.' (dolce) marking. The fourth system includes a 'Ped.' marking and a 'p' dynamic. The fifth system includes a 'cres.' marking and a 'Ped.' marking. The sixth system includes a 'Ped.' marking and a 'p' dynamic. The seventh system includes a 'cres.' marking, a 'ff' (fortissimo) dynamic, a 'mf' (mezzo-forte) dynamic, and a 'dim.' (diminuendo) marking. The piece concludes with a 'Ped.' marking and a 'p' dynamic. The notation is written in a key signature of one sharp (F#) and a time signature of 4/4.

*ped.* *p* *f* *cres.* *dolce.* *p* *cres.* *ff* *mf* *dim.* *p*



[illegible]



Primo.

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of eight systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (numbers 1-5), dynamics (f, p, cres., do.), and pedal markings (Ped.). The piece begins with a forte (f) dynamic and a 'Primo.' instruction. The first system includes a 'Ped.' marking and a star symbol. The second system features a 'cres.' (crescendo) marking. The third system has a 'Ped.' marking and a star symbol. The fourth system includes a 'Ped.' marking and a star symbol. The fifth system has a 'Ped.' marking and a star symbol. The sixth system includes a 'Ped.' marking and a star symbol. The seventh system has a 'Ped.' marking and a star symbol. The eighth system includes a 'Ped.' marking and a star symbol. The piece concludes with a final chord and a 'Ped.' marking.

*f* *p* *cres.* *do.* *f* *cres.* *f* *f*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



# 48 ETUDES PROGRESSIVES.

A. Loeschhorn, Op. 65.

*Allegretto.* ♩ .-72 ♩ .-100.

17 *mf*

*f*

*p*

*f* *p*

*f*

Book II.

Copyright Kunkel Bros. 1887.



*Andante cantabile.* ♩ - 88 ♩ - 112.

18. *p*

*cres.* *p* *pp*

*Allegro moderato.* ♩ - 88 ♩ - 108.

19. *2<sup>da</sup> time!*

*mf*



Allegro. ♩ = 72 ♩ = 100

20

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and dynamics.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and dynamics.




Allegretto ♩ 80 ♩ 100.

21 *mf*



First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The system begins with a measure of rest in the treble and a half-note chord in the bass. This is followed by a series of eighth-note and sixteenth-note patterns in both hands, with many fingerings indicated by numbers 1-5. The system ends with a half-note chord in the bass and a quarter-note chord in the treble.

1. 2.



Second system of the musical score. It continues the piece with similar rhythmic patterns. A first ending bracket labeled '1.' spans the first two measures of the system, leading to a repeat sign. A second ending bracket labeled '2.' spans the next two measures, which end with a double bar line. The system includes various dynamics like *p* (piano) and *f* (forte) and many fingerings.

*mf*



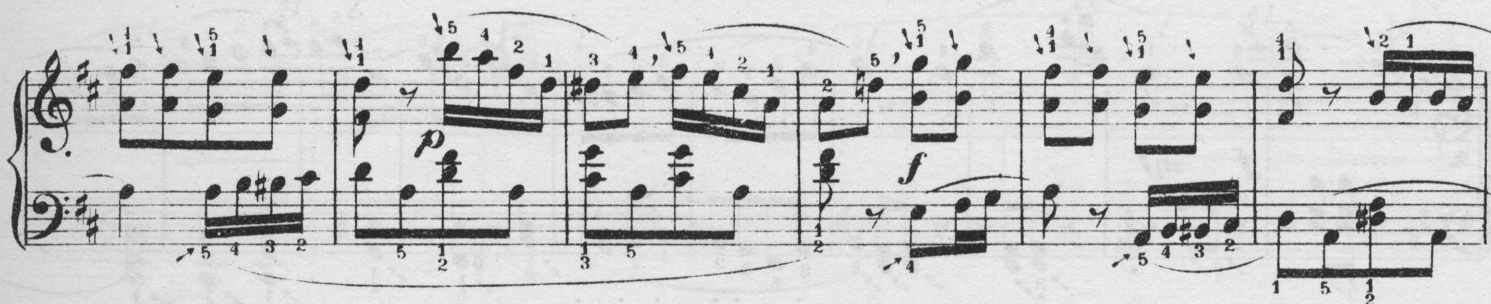
Third system of the musical score. It features a mix of eighth and sixteenth notes. The dynamic *mf* (mezzo-forte) is marked. The system concludes with a half-note chord in the bass and a quarter-note chord in the treble.

*p* *f*



Fourth system of the musical score. It contains more complex rhythmic figures. Dynamics *p* (piano) and *f* (forte) are indicated. The system ends with a half-note chord in the bass and a quarter-note chord in the treble.

*p* *f*



Fifth system of the musical score. It continues with intricate patterns. Dynamics *p* and *f* are used. The system concludes with a half-note chord in the bass and a quarter-note chord in the treble.

*p* *f*



Sixth system of the musical score. It features a variety of rhythmic values and fingerings. Dynamics *p* and *f* are present. The system ends with a half-note chord in the bass and a quarter-note chord in the treble.



## This image shows a page of musical notation, likely for a piano piece. The page is numbered '22' in the top left corner. It contains six systems of musical staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte), 'f' (forte), and 'p' (piano). There are also fingerings indicated by numbers 1-5 and slurs. The key signature is one sharp (F#). The piece is titled 'Allegretto con moto.' at the top. The notation is complex, with many slurs and fingerings, suggesting a technically demanding piece. The page is numbered '22' in the top left corner.



Tempo di Valse. ♩ - 132 - ♩ - 80.

23 *mf*

First system of piano music, measures 1-4. Treble staff has a melodic line with fingerings (5, 4, 5, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 1, 4, 3, 1, 3, 2, 5, 4, 1, 2, 5). Bass staff has a harmonic accompaniment with fingerings (7, 6, 2, 6, 3, 5, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5).

Second system of piano music, measures 5-8. Treble staff continues the melodic line with fingerings (4, 5, 4, 5, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 1, 3, 1, 2, 5, 4, 1, 3, 2, 1, 2, 1). Bass staff continues the harmonic accompaniment with fingerings (5, 2, 6, 3, 5, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5).

Third system of piano music, measures 9-12. Treble staff has a melodic line with fingerings (3, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 3, 4, 3, 2, 3, 1, 3, 5, 4, 2, 1, 1, 4). Bass staff continues the harmonic accompaniment with fingerings (3, 2, 4, 1, 2, 5, 1, 3, 5, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5).

*mf* *f* *mf*

Fourth system of piano music, measures 13-16. Treble staff has a melodic line with fingerings (1, 3, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 1, 2, 1, 3, 2, 1, 5, 2, 3, 1, 2, 5). Bass staff continues the harmonic accompaniment with fingerings (3, 2, 4, 1, 2, 5, 1, 3, 5, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5).

Fifth system of piano music, measures 17-20. Treble staff has a melodic line with fingerings (4, 5, 4, 1, 2, 1, 5, 4, 5, 4, 1, 2, 1, 4, 3, 1, 3, 2, 5, 4, 1, 2, 5, 4). Bass staff continues the harmonic accompaniment with fingerings (5, 2, 6, 3, 5, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5).

Sixth system of piano music, measures 21-24. Treble staff has a melodic line with fingerings (1, 4, 5, 1, 2, 1, 5, 4, 5, 4, 1, 2, 1, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). Bass staff continues the harmonic accompaniment with fingerings (5, 2, 6, 3, 5, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5).



*Allegro moderato. ♩ - 100 ♩ - 132.*

24. *mf* *cres.*

2d time  $\frac{2}{2}$

*Fine.* *mf*

*cres.* *f*

*Répeat from the beginning to Fine.*

*Andante cantabile. ♩ - 112 ♩ - 144.*

25. *p* *2d time.*

*Fine.*

*Repeat from the beginning to Fine.*



*Allegro non tanto.* ♩ - 108 ♩ - 132.

26. *f*

First system of the first piece, measures 108-132. The treble staff features rapid sixteenth-note passages with various fingerings (1-5, 2-3, 4-5) and slurs. The bass staff provides harmonic support with chords and single notes.

Second system of the first piece, measures 108-132. The treble staff continues with rapid sixteenth-note passages and fingerings. The bass staff has chords and single notes.

Third system of the first piece, measures 108-132. The treble staff continues with rapid sixteenth-note passages and fingerings. The bass staff has chords and single notes. The dynamic changes to mezzo-forte (mf).

Fourth system of the first piece, measures 108-132. The treble staff continues with rapid sixteenth-note passages and fingerings. The bass staff has chords and single notes. The dynamic is mezzo-forte (mf).

*f*

Fifth system of the first piece, measures 108-132. The treble staff continues with rapid sixteenth-note passages and fingerings. The bass staff has chords and single notes. The dynamic changes to forte (f).

*Allegretto.* ♩ - 88 ♩ - 100.

27. *mf*

First system of the second piece, measures 88-100. The treble staff has eighth-note passages with fingerings. The bass staff has chords and single notes. The dynamic is mezzo-forte (mf). The system ends with a first ending and a second ending marked with '1.' and '2.'.







First system of a musical score. The treble staff contains a complex melodic line with many slurs and fingerings (e.g., 1 3 5, 2 6, 1 5 4, 1 3, 1 3 1 2, 1 4, 2 4 2 5, 1 3 1 4, 3 5 3 5, 1 4 1 3, 1 5 1 5, 4 3, 1 2 1 3 1 2 1 3 1 2, 1 5). The bass staff provides a simple harmonic accompaniment with notes like 2, 3, 1, 2, 3, 2, 1, 2, 3, 5, 1, 2, 3, 5. The dynamic marking *mf* is present.

Second system of the musical score. The treble staff continues the melodic line with slurs and fingerings (e.g., 1 2, 3 4, 5 4, 5 4, 1 2, 3 4, 5 4, 5 4, 1 5, 5 4, 5 4). The bass staff continues the accompaniment. The dynamic marking *f* is present.

*Allegro.* 132  $\text{♩}$  66.

Third system of the musical score, starting with the measure number 29. The treble staff has a melodic line with slurs and fingerings (e.g., 1 3 4 3 2 3 1 4 1 4, 1 2 3 4 1 2, 1 3, 1 2 3 4, 5, 3 4 3 2 3 1 4 4, 1 2 3 4 1 2). The bass staff has a harmonic accompaniment. The dynamic marking *mf* is present. The word *simili.* is written below the bass staff.

Fourth system of the musical score. The treble staff continues the melodic line with slurs and fingerings (e.g., 1 3 5, 1 2 3 4, 1 5, 1 2 3 4, 1 5, 1 3 1 2 3 4, 1 5). The bass staff continues the accompaniment. The dynamic marking *f* is present.

*calando.*

*a tempo.*

Fifth system of the musical score. The treble staff has a melodic line with slurs and fingerings (e.g., 1 5, 2 3, 1 2 3 1 5 4 1 5 4, 3 4, 2 3 1 4 1, 4 1, 1 2 3 4 5, 1 2 3 4 5). The bass staff has a harmonic accompaniment. The dynamic marking *mf* is present.

Sixth system of the musical score. The treble staff continues the melodic line with slurs and fingerings (e.g., 1 3 4, 2 3 1 4, 1 2 3 4, 1 2 4 2 1, 1 2, 1 2, 1 5, 1 3 5, 1 3). The bass staff continues the accompaniment. The dynamic marking *f* is present.

Seventh system of the musical score. The treble staff continues the melodic line with slurs and fingerings (e.g., 1 2 4 2 1, 1 2 3 4, 5 3 3, 1 5 1 2, 1 5 1 2, 1 5 1 2, 1 5 1 2). The bass staff continues the accompaniment. The dynamic marking *f* is present.



Andante tranquillo. ♩ - 60 ♩ - 72

30

mf simili.

1. 2. mf

mf

cres.

f mf p pp

Allegro. ♩ - 72 ♩ - 100.

31

f

8



8

*sempre f*

**Allegro moderato.** ♩<sub>132</sub> ♩<sub>66</sub>.

*Allegro moderato. ♩ = 132 ♩ = 66.*

32. 

A musical score for the song "The Rose Tree". It features two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one flat (Bb) and a common time signature (C). The melody in the treble staff consists of eighth notes and quarter notes, often grouped by slurs. Fingerings are indicated by numbers 1-5 above or below notes. A downward-pointing arrow appears above a note in the second measure. The bass staff provides accompaniment with chords and single notes, also featuring fingerings. A dynamic marking of *p* (piano) is present in the third measure of the bass staff. The piece concludes with a final chord in both hands.[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures, and the second system contains the next five measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning of the first system, *p* (piano) at the start of the second system, and *pp* (pianissimo) at the end of the second system. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the second system.



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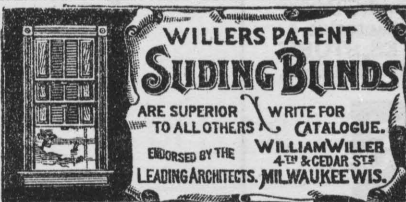
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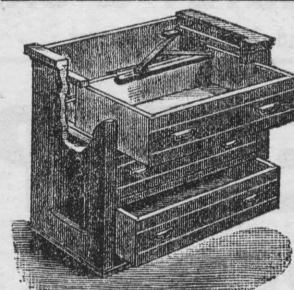
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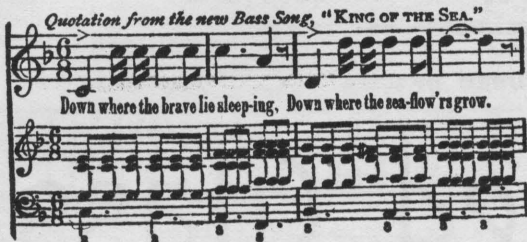
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## CITY NOTES.

The Part of Second Soprano of the K. J. B. Ladies' Quartette will hereafter be sustained by Miss Minnette Slayback. The other ladies—Mrs. Douglas Phillips, first soprano, Miss Julia Kroeger, first alto, Mrs. Laura Anderson, second alto, with the directress, Mrs. K. J. Brainard—will continue to uphold the high reputation the quartette has established, and to delight our public with their charming renditions.

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Henry Groffman has been engaged by the First Presbyterian Church. The choir is composed of Mr. E. Karst, soprano, Miss Louise Aubertin, alto, and H. LaBarge, tenor.

J. V. Flagler, Professor of Organ at the Utica Conservatory of Music, Utica, N. Y., gave an illustrated lecture on George Frederick Handel.

The Next Semi-Annual Competition for a \$100-tuition certificate will be held at 3 P. M. on the 1st of March, at the Utica (N. Y.) Conservatory of Music. Competitors must be below sixteen years of age, able to read music and play an instrument, or sing. Names of competitors must be received before the 15th of February. Louis Lombard is director.

The Burns Anniversary Concert, under the auspices of the Scottish Clans, was given on the 28th ult. Mrs. Mayo Rhodes, Mrs. W. A. McCandless, Mr. A. J. Robyn, Mr. Porteous and the Hatton Quartette were on the programme.

Miss Kate J. Brainard visited New York and Boston during the holidays, and took every opportunity of hearing the musical treats the East affords. Mrs. Brainard is always up to the times. She is back and has resumed her classes.

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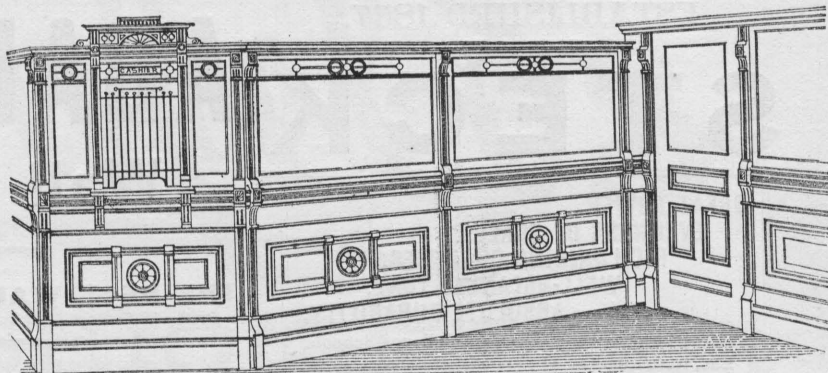
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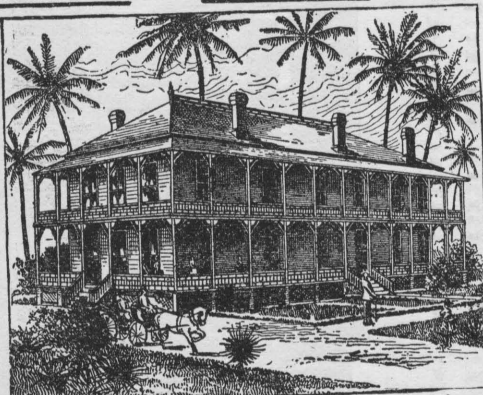
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Rural Free Press, Ocala, Fla., says: "The land is high, rolling pine, and considered equal to any pine lands in the State. Any of the semi-tropical fruits, such as oranges, lemons, limes, bananas, pineapples and guavas do as well on pine lands as hammock."

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Mr. A. P. Mann, Jr., General Manager of the Silver Springs, Ocala and Gulf Rail Road, in speaking of this land, says:

"It is all high, dry, rolling and fertile pine land, and there is no more healthy location in Florida. The surrounding country, as well as this land, is especially adapted to ORANGE and VEGETABLE culture, as well to upland rice, long staple cotton, corn, and choice varieties of tobacco."

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**ENDORSEMENT.** Ocala, Fla., Dec. 10, 1887.—We, the undersigned, hereby certify that the land in and around Leroy, Marion County, Florida, is high, dry, rolling pine land, well located on the S. S., O. & G. R. R., of fair quality, and will compare favorably with the average pine lands of Florida, and bids fair to enhance in value. J. R. MOREHEAD, County Surveyor; H. W. LONG, County Commissioner; F. E. HARRIS, Editor Ocala Banner; T. W. HARRIS, Editor Free Press; A. P. MANN, Jr., Gen'l Manager S. S., O. & G. R. R.; JAMES L. WHITE, Ex-County Surveyor, and others. **CUT THIS OUT.**



## MAJOR AND MINOR.

Wilhelm Sedlmayer, one of the tenors of the Metropolitan Opera House, died January 8, at his home in New York. The primary cause of his death was the "grippe." He was a member of the Metropolitan Opera House company last season and appeared in several of the big German opera productions. In "Der Meistersinger," he appeared as David, and in "Siegfried" he was seen as Mime. He was about fifty years old, and leaves a widow but no children. He was born in Vienna, and educated at the Conservatory in that city. He sang at the Court Theatre in opera bouffe, and was an established favorite. When he left he received a pension. He was a noted actor and had few equals in old comedies.

It is a matter of wisdom to see Genelli's \$1.50 Cabinet Photos, before wasting your money at cheap galleries. It will pay also to inspect all of the higher grades, ranging up to \$7.

The season in Chicago with the Patti-Tamagno Company has been an enormous success. The receipts were \$63,000 the first week of six performances (including the opening night), \$57,000 the second week of five performances, \$59,000 the third week of five performances, and \$65,000 the fourth week of six performances, or about \$244,000, or nearly a quarter of a million for the four weeks, and as average of nearly \$11,000 per performance.

J. Travis Quigg, of the American Musician, contributes a song to the last number of that enterprising weekly. It is a musical setting of Richard Henry Stoddard's "Tell Me How." The suggestive title is fully illustrated during the progress of the song, whose simple melody proves its versatile author to have little sympathy with the more labored and obscure methods of to-day. The song will be welcomed by Mr. Quigg's host of friends, and the wonder in journalistic circles will be that amid the toils of unceasing and restless literary work he can find time to woo his muse.

The Metropolitan Musical Society, of New York, one of the most prominent choral organizations, inaugurated its second season with a concert at the Metropolitan Opera House, on Thursday evening, December 9th. Among the soloists was Mme. Rivé-King who was heartily applauded for her spirited and brilliant performance of the Saint-Saens "Rhapsodie D'Auvergne," a characteristically suggestive composition, in which her magnificent technique had ample opportunities which the gifted pianiste made use of with her customary success.

Patti is not the only artist getting a high price for every sound which issues from her throat. Jeannie Granler at the Varieties is paid 1,000 francs (\$200) for each performance; in the new review "Paris Exposition" she is on the stage exactly twenty minutes, so that she receives fifty francs (\$10) per minute for her services.

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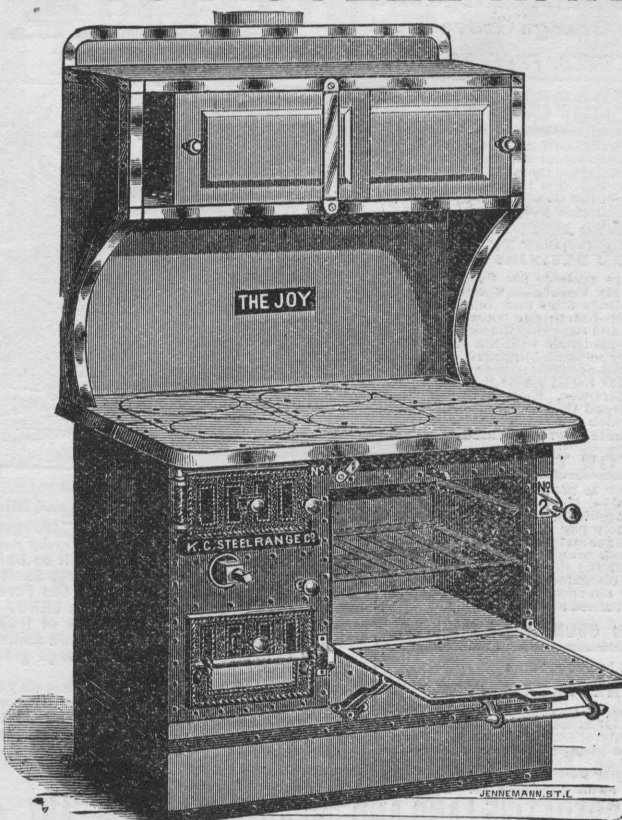
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Henry Mollenhauer, a well-known Brooklyn musician, died suddenly at his home in Brooklyn, of heart trouble. He was born in Germany in 1825, and at four years of age developed a remarkable ear of music. When seven years old he played the piano before the Grand Duchess of Weimer, and was in later years a member of the Grand Orchestra of Stockholm. He came to this country in 1856 and has resided here ever since.

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Marie Van Zandt is ill at Lisbon.

P. S. Gilmore recently purchased a house on Eighty-sixth street, New York, \$40,000 being paid for the property.

A Cablegram announces the death in Wiesbaden, Germany, of prima donna Mme. Minna Peschka Leutner. In the autumn of 1872 she made her first appearance in this country at Gilmore's Boston Peace Jubilee, and revisited America in June, 1881, when she was engaged for the sum of \$6,000 as the soprano soloist of the Chicago Saengerfest, after which she gave several concerts in the Northwest.

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Emma Nevada, the American prima donna, is down with the influenza at Madrid.

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The "Richard Wagner Museum," founded not many years since by Herr Oesterlein, at Vienna, already comprises no less than twenty-five thousand documents relating to the Bayreuth master.

Marianne Brandt, the highly gifted contralto of the Dresden Hof-Theater, has retired from operatic life, and has taken up her residence at Vienna, where she will perpetuate her vocal art by tuition.

The famous baritone, Giorgio Ronconi, died at Madrid on the 8th ult. Ronconi was born at Milan on August 6th, 1810, and studied under his father, the famous tenor, Domenico Ronconi.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

Walter Damrosch, the betrothed of Miss Margaret Blaine, presided over the music at the obsequies of Walker Blaine in Washington.

When the late Professor Procter was a school examiner he one day asked a little girl to tell him the difference between a man and a brute, and she said: "A brute is an imperfect beast, Man is a perfect beast."

Tommy (at the opera for the first time)—"Pa, where are the boxes?"

Father—"Over there where those people are sitting talking so loud."

Tommy—"O, I s'pose they're chatterboxes, then."

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Delicate Darling (with chattering teeth, whose musical rival is at the piano)—"Yes, Charles; I think it is the air from the piano."

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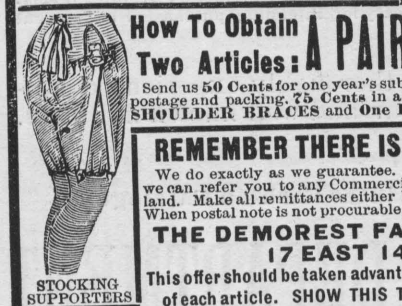
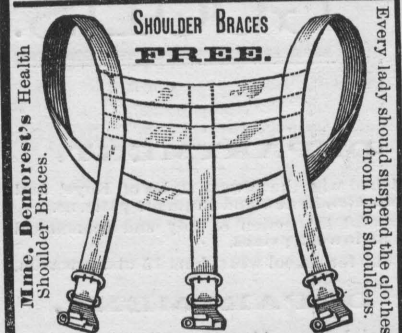
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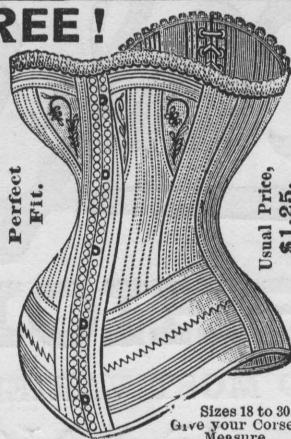
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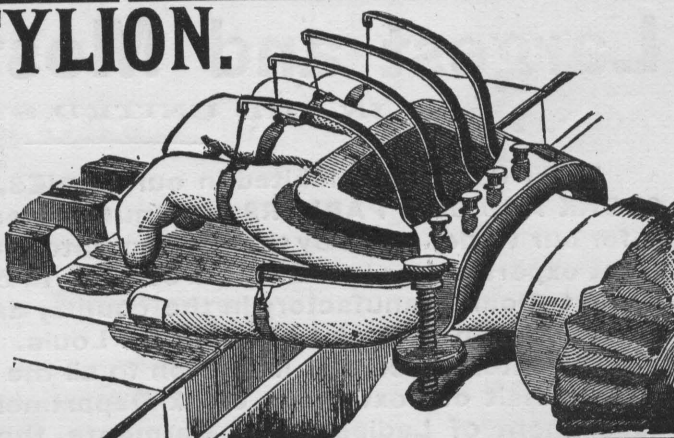
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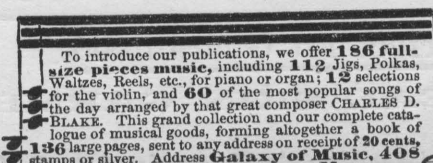
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